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*153 copies printed,  
of which 3 copies are on  
vellum.*

*No.* 







# Catalogue of Books

selected from

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Part II.

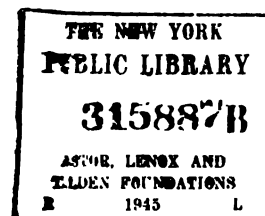
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For private circulation only.

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LONDON

1897.  
A✓



PRINTED AT  
THE LEADENHALL PRESS, LTD:  
30, LEADENHALL STREET, LONDON, E.C.  
A2,173.

[ 58.]

*ALMANACHS.*



- (a) *LES FARIBOLES DU PARNASSE.*  
A Paris chez Jubert, Doreur, rue  
St. Jacques, vis-à-vis les Mathurins.

1 vol. sm. 64mo.

Satin blanc, broderies et paillettes sur les plats et dos; glace  
intérieure. Etui en soie, tr. dor. (rel. anc.)

One frontispiece, unsigned, and twelve charming plates  
by Dorgez, signed. The Calendar is for the year 1788.

Some time after purchasing this little Almanach, Mr.  
Ellis in whose possession it had been, told me that he had  
heard that it belonged to Marie Antoinette. This example  
is not mentioned by Grand Carteret.

- (b) *LES TROPHÉES DE L'AMOUR, ou*  
*Les Plaisirs en Liberté. Strennes*  
*du Vaudeville; Aux Enfants de la Joie. A.*  
*Paphos.*

1 vol. 32mo.

Maroq. brun, dent. sur les plats. (rel. anc.)

One frontispiece and twelve plates by Dorgez repre-  
senting "des scenes d'interieur." Although bearing no  
publisher's name, this Almanach was published by Desnos.  
The Calendar is for the year 1786.

( 3 )

*ALMANACH*

B

R V P L

*Quaritch - 10 March, 1944 - 2 vols*

- (c) *ALMANACH GALANT, Moral, et Critique en Vaudevilles, orné de Gravures. A.P.D.R. A Paris, chez Boulanger, rue du Petit Pont, maison de M. Dufresne M. Mercier.*

1 vol. in 32mo.

Maroq. rouge, filets, dos orné, (rel. anc.)

Frontispiece and twelve plates, representing amusements, drawn by Berthaut, and engraved by Queverdo. [scarce]. The Calendar is for the year 1785.

- (d) *STRANES DU SENTIMENT dédiées aux Ames Bienfaisantes, A.P.D.R. Dessiné et gravé par Queverdo. A Paris, chez Boulanger, rue du Petit Pont, Mon. de M. Petit à l'Image de N. Dame. 1784.*

1 vol. in 32mo.

Satin blanc, paillettes et autres broderies sur les plats, gouaches sur satin, doublé de satin rose. Etui. (rel. anc.)

Frontispiece and twelve plates by Queverdo. It was the custom of Marie Antoinette to give this Almanach to her intimate friends. In the second plate the "Seigneur Bienfaisant et sa Femme" represents Louis XVI. and the Queen.

- (e) *LES DELICES DE L'ADOLESCENCE.*  
*A Paris, chez Janet, Rue St. Jacques,*  
*N<sup>o</sup>. 36.*

1 vol. in 64mo.

Maroq. vert, orné sur les plats. Etui. (rel. anc.)

Frontispiece and twelve plates by Dorgez. The Calendar is for the year 1794. [scarce].

- (f) *ALMANACH DE LA TOILETTE*  
*et de la Coiffure des Dames françaises,*  
*suivie d'une dissertation sur celles des Dames*  
*romaines, etc. Paris, chez Desnos, 1777.*

1 vol. in 18mo

Maroq. rouge, filets, dos orné, tr. dor. (rel. anc.)

Two frontispieces and twenty-four plates (with coiffures) not signed.

- (g) *RECUEIL GÉNÉRAL DE COS-*  
*TUMES et de MODES, contenant*  
*les différents habillements et les coiffures les*  
*plus élégantes des hommes et des femmes,*  
*almanach pour la présente année 1781. A*  
*Paris, chez Desnos, etc.*

1 vol. in 18mo.

Maroq. rouge, filets, dos orné, tr. dor. (rel. anc.)

Engraved title and twenty-five plates, drawn by Desrais.

(h) *LES BELLES MARCHANDES DE  
PARIS. 2<sup>me</sup> partie, Almanach  
chantant sur les plus jolis airs. A Paris,  
chez l'Auteur, vis-à-vis les Mathurins,  
No. 37.*

1 vol. in 24mo.

Maroq. vert dent. sur les plats, (rel. anc.)

One of the prettiest and most interesting Almanachs of the time, containing a frontispiece, and the following plates by Dorgez :— i. La Marchande d'étoffes de soies. ii. La Restauratrice. iii. La Confiseuse. iv. La Miroitière. v. La Fourbisseuse. vi. La Lingère. vii. L'Orlogerie. viii. La L'Hutière. ix. La Bottière. x. La Bonnettière. xi. La jolie Chandelière. xii. La Vitrière.

(i) *LE TROTTOIR DU PERMISSE, ou le  
RIMEUR FANTASTIQUE.  
A Paris, chez Jubert, Doreur, rue St. Jacques  
la Porte Cochère vis-à-vis les Mathurins.*

1 vol. in 24mo.

Satin blanc, broderies et paillettes, gouaches sur les plats, doublé de tabis, glace intérieure. Etui en maroquin. (rel. anc.)

Frontispiece and twelve plates engraved by Dorgez, probably from designs by Binet. The Calendar is for the year 1788.





XVIII. CENTURY.



CALENDRIER DE LA COUR POUR 1777.

(i)

*CALENDRIER DE LA COUR \* \* \**  
*pour l'Année Mil sept cent soixante*  
*dix-sept. A Paris, rue Saint Jacques, 1777.*  
*Avec Privilege du Roi.*

1 vol. in 16mo.

Maroq. blanc, mosaiqué de maroq. vert et rouge, dos mosaiqué de même, gouaches sous talc sur les plats, tr. dor. Etui. (rel. anc.)

This little volume is not remarkable for its interior but for the two *gouaches*, one on each side, painted and signed by Moreau le jeune. It is contained in a red morocco case of the time and was kept until quite recently in the family to whom Moreau gave it. Moreau was sometimes in the habit of decorating the sides of books. Renouard mentions a volume given to him by Moreau with a landscape on each side. The binding is now in the possession of M. de Villeneuve, but the interior has been removed. The Duc D'Aumale also possesses L'Homme des Champs de Delille, 1805 in 8vo., with a drawing in sepia on each cover.

Since the publication of the first series of these selections from my books, the fashion for collecting Almanachs has not decreased in the slightest, prices showing an unvarying upward tendency, and it is becoming more and more difficult to obtain nice examples. This year (1896) M. Grand Carteret has published an elephantine tome of some seven hundred pages, copiously illustrated, giving a bibliography of Almanachs from the earliest times to the present day. Notwithstanding the size and scope of the volume there are still a good many omissions.

ANACREON.

[ 59.] *ANACREON, SCAPHO, BION, et  
MOSCHUS, traduction nouvelle en  
prose, suivie de la Veillée des fêtes de Vénus  
et d'un choix de pièces de différents auteurs,  
par M. M \* \* \* C \* \* \* (Montonnet de  
Clairfond). Paphos, et se trouve à Paris,  
Bastien, 1773.*

1 vol. in 8vo.

Maroq. rouge, fil. sur les plats, dos orné. Doublé de maroq. bleu,  
dent. int. tr. dor. (Chambolle Duru).

\*Collation :—Two frontispieces by Eisen, engraved by  
Massard and Ducos. Twelve vignettes and thirteen tail-  
pieces by Eisen, engraved by Massard.

This copy contains the vignettes and culs-de-Lampe in  
*tirage-à-part*.

I came across this particular copy some years ago, but  
owing to the price I would not purchase it then, asking  
time for reflection. A few days afterwards I returned  
determined to buy the book but in the meantime it had  
been sold. Some four years later I purchased it at an  
enhanced price. I fear I cannot say like M. Beraldi † that  
this book only cost me 300 fr.

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\* In Eighteenth Century books the word "Collation" as a general rule refers to  
the engravings.

† Vide "Estampes et Livres.

BEAUMARCHAIS.

[ 60.] *LA FOLLE JOURNÉE, ou le Mariage de Figaro, comédie en cinq actes, en prose, par M. de Beaumarchais. De l'imprimerie de la Société Littéraire Typographique (Kehl), et se trouve à Paris, chez Ruault, au Palais-Royal.*

1 vol. in 8vo.

Maroq. vert, large dentelles sur les plats, dos orné. (Cuzin.)

Collation of the engravings :—Five plates by Saint-Quentin, engraved by Halbou, Liénard, and Lingée.

This copy contains the plates in three states, with letters, *before letters*, with a very pretty engraved framework around them ; and the *eaux-fortes* ; the latter are so excessively scarce that only one other copy is known to contain the complete set, and this belonged to M. E. Paillet, but has since passed into the collection of M. Van Loo.

The earlier states of the plates are very superior to the lettered proofs as the latter were produced in great quantities, and in consequence the later engravings have lost most of their brilliancy. Saint Quentin, although not a great artist, is the author of many pleasing book illustrations, some of the plates in Laborde's *Chansons*, six of the fleurons in Rosset's *Agriculture*, and other works being due to him.

[ 61.] *ANNÆ BÿNN POEMATA  
PER BELGIUM EUCCHARUM  
TRANSLATA. . . . . Antverpiæ 1529.  
At the end: Impressum Antuerpiæ apud  
Gulielmum Vorsterman anno MDXXIX.  
Cum Gratia et Priuilegio.*

1 vol. in sm. oblong 8vo.  
Veau brun, fers à froid sur les plats, (rel. anc.)

Curious on account of the binding. It is bound in calf with the stamp of the Emperor Charles V. on each cover. In the centre is the Emperor bearing the sword and orb. Above, the double eagle between two pillars (of Hercules), crowned. Below, the inscription, Plus oultre Karolus V. Imp.

The above is a very rare "provenance." A capital account of a similar binding with a good reproduction will be found in M. Morgand's catalogue of M. Paillets collection. From Rodds collection, and bought at the Rev. W. Buckley's sale.

CHARNOIS (J. Ch. Le Vacher de).

[ 62.] *COSTUMES et ANNALÉS des GRANDS  
THÉÂTRES DE PARIS, avec  
figures au lavis et coloriées, ouvrage destiné  
à représenter le costume exact de nos Comédiens  
les plus éclairés, à relever les erreurs des faux  
costumes, à offrir des modèles de ceux qui*

XVI. CENTURY.



ANNA BYNS. CAUTICA.  
Autverpiæ, 1529.




*sont inconnus ou altérés, etc., etc. A Paris, chez Janinet, 1786 à 1789.*

10 vols. in 8vo. including 1 vol. of engravings of Theatres. Maroq. rouge.

The plates are printed in colours, or mezzotinted after Bertaux, Dutertre, Le Barbier, Desrais, etc., and engraved by Janinet.

This copy belonged to Kemble, the English actor, and his book-plate, stamped upon morocco, is inlaid on each side of the volume. The book is rare when as complete as the present copy, and interesting from its containing portraits of Sophie Arnould, Adrienne Lecouvreur, Mme. Dugazon, Mlle. Guimard, Mme. Vestris, Mme. Favart, and other actresses, in their various characters, very well engraved in colours by Janinet. The publication continued for four years only and then ceased.

[ 63.]  *T. CICERO<sup>N</sup>IS AD TITUM  
POM<sup>P</sup>ONIUM ATTICUM  
et ad Quintum fratrem epistolaru libri XX.  
Parissiis apud Simonem Colinæum 1532.*

1 vol. sm. 8vo. ruled.

Maroq. bleu doublé de Maroq. citron large dentelles tr. dor. (Padeloup).

A capital example of the celebrated amateur Comte d'Hoyrn's library. His arms are on the sides, while the crest, consisting of the crowned eagle of Poland, is on the back.

From J. J. de Bure's library.



TAILLEVENT.

[ 64.]

*Cj APRES SENSUYT LE VIANDIER  
pour ap- // pareiller toutes manieres  
de viades // que tailleuent queulx du roy nre  
sire // fist tant pour abiller & appeiller boul // ly  
rousty poisson de mer et deaue doulce : saulces //  
espices et aultres choses a ce conuenables et  
neces // saires comme cy apres sera dit. Et  
premiere- // ment du premier chapitre.*

410.

No place and date of 38 l.l. not numbered, 25 lines to the page,  
black letter.

Maroq. rouge, jans, doublé de Maroq. rouge (Trautz.)

Perhaps the only copy existent of this the oldest  
edition of this work ; for that which was sold at Baron  
Pichon's sale, 1869 (1950 fr.) presents one variation in the  
text at least.

The present edition certainly dates from the end of the  
15th century, but it is doubtful in what locality it was  
printed.

The Viandier is probably with one exception \* the  
oldest work on cookery written in modern languages, and  
as Baron Pichon remarks in his monograph on this book  
† it is astonishing that the work attained such popularity,  
for a more incomprehensible book of instructions was never  
written.

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\* A small MSS. treatise on cookery written about 1306, republished by Mons.  
Douet d'Arcq in "Biblioth de l'Ecole des Chartes" 1860. p.p. 216-224.

† Le Viandier de Guillaume Tirel dit Taillevent 1326-1395 par le Baron Jérôme  
Pichon and Georges Vicaire, Paris, Techener, 1892.

Three MSS. exist of this work, the oldest being the one belonging to the Bibliothèque Nationale ; whilst the present edition is certainly the first, owing to the quantity of omissions in the text which do not figure in other editions.

In 1326 we find the name of Taillevent for the first time as assisting at the coronation of Jeanne d'Evreux, wife of Charles le Bel, in the capacity of *enfant de cuisine*. In after years he prospered, and it is just possible that he was the person sent by Charles V. to defy the King of England in 1369. In 1381 he was *ecuyer de cuisine* to the king, and he was permitted to build a chapel, where he and his family (whose real name was Tirel, Taillevent being only a nickname) were buried.

He died about 1390.

[ 65.] *LE PASTISSIER FRANÇOIS. Ou est enseigné la manière de faire toute sorte de Pâtisserie, tres utile a toutes sortes de personnes. Ensemble le moyen d'aprester toutes sortes d'œufs pour les jours maigres, et autres, en plus de soixante façons. A Amsterdam. Chez Louys and Daniel Elzevier. MDCLV. (1655).*

Maroq. jaune, compart de filets sur les plats, doublé de mar. rouge dent int (non rog.) (Lortic).

One of the tallest, if not the tallest copy known.  
Height 148 m.m.

The rarest of all the works printed by the Elzeviers, and one which a few years ago attained the most fabulous price. The story of how an amateur bought an uncut copy and then doubted its genuineness, wished the book-seller to take it back; how the latter refused, and how eventually a commission was formed who gave it as their opinion that the said copy was perfectly genuine and worth more than had been paid for it (10,000 f.) by reason of a *fleuron* non-existent in other copies; is well told in M. Beraldi's "Bibliothèque d'un Bibliophile." Further details are also to be found in Mons. Morgand's catalogue, June, 1879

Mons. Vicaire, in his "Bibliographie Gastronomique," says:—

"On conçoit aisément que les exemplaires du *Pâtissier* qui, au moment où ils ont été mis en vente, se vendaient douze sous soient difficiles à rencontrer en bonne condition, bien que le livre ait été tiré à un grand nombre, à plusieurs milliers sans doute. . . . Il faut bien se rendre compte que le *Pâtissier français* était alors un livre de cuisine pratique que l'on mettait entre les mains des cuisiniers de l'époque. Ce n'était même pas un livre de luxe comme certains d'aujourd'hui dont le prix est assez élevé pour qu'il ne soit pas à la portée de tous les ménages, comme les œuvres de Gouffé ou d'Urbain Dubois par exemple."

I now append a few prices:

Sensier copy bought for 128 fr. in 1828 was sold at the Montesson sale 2,910 fr. and later 3,255 fr. Benzon sale.

One 129 m.m. tall 4,100 fr. Comte de Sauvage's sale and later only 1,950 fr. L. Techener.



XVII CENTURY.



DIVERS ET MÉMORABLES PROPOS.

Lyon, 1558.

GLASSE (Mrs. Harriett)

- [66.] *THE ART OF COOKERY made plain and easy; which far exceeds anything of the kind ever yet published, etc. By a Lady. London, 1747.*

In sm. fol. Sponged calf.

The first edition of the book, now very rare, with the autograph of the writer, "H. Glasse," written upon the title-page.

The well-known remark of "First catch your hare" does not occur in this the first edition.

CORROZET.

- [67.] *LES DIVERS ET MEMORABLES PROPOS DES NOBLES et Illustres hommes de la Chrestienté. Par Gilles Corrozet. A Lyon, par Gabriel Costier. 1558.*

1 vol. in sm. 12mo.

Maroq. bleu, compartiments de filets sur les plats, rich dorure au petits fers, dos orné, dent. intérieure, tr. dor. (rel. anc.)

A charmingly fresh example of the bindings executed for Louis XIII. and Anne of Austria, with the double A and L as well as the *fleur de lys*. This work was printed by J. D'Ogerolles and is somewhat scarce.

CRÉBILLON FILS.

- [ 68.] *TANZAI ET NÉADARNÉ,*  
*histoire Japonaise, [Crébillon fils]*  
*avec figures. A Pékin (Paris), 1740.*

2 vols. in sm. 12mo.

Maroq. rouge, filets, dos orné, tr. dor. (rel. anc.)

Collation : One engraved fleuron repeated on the title-page of each volume, and five plates, unsigned, of which three are in the first volume and two in the second.

On the sides of the binding are found the arms of Louis de Brancas, Duc de Lauraguais and Diane Adélaïde de Mailly, his wife.

"Tanzaï et Néadarné" is a satire against the Duchesse du Maine and the Cardinal de Rohan. The first edition was published in 1734 under the title of "L'Ecumoire."

From the collections of the Baron de Lacarelle and the Comte de Lignerolles.

COURONNES L&S.

- [ 69.] *(L&S) PRIX DE LA BEAUTÉ, ou*  
*les Couronnes, pastorale en trois actes et un*  
*prologue, avec des divertissements sur des airs*  
*choisis et nouveaux. Paris, de Lormel, 1760.*

1 vol. in 4to.

Maroq. rouge, filets sur les plats, dos orné, tr. dor. (Petit).





XVI. CENTURY



ETUI AUX CHIFFRES DE GABRIELLE D'ESTRÉES.

Collation : One frontispiece, one vignette, one fleuron, one ornamented letter, four plates, and one *cul-de-lampe*, drawn and engraved by Martinet and Thérèse Martinet. At the end forty-five pages of music and text engraved, with the frontispiece repeated. This copy is perfect.

G. D'ESTRÉES.

[70.] *A COVER or box made to hold a prayer book or books, presumed to have belonged to Gabrielle d'Estrées.*

This box is in morocco covered with gold tooling. I was at first very uncertain whether this article should be included in the present list, but on consideration it is placed here for comparison with No. 41.

Guigard says :—

"La reliure, est l'enveloppe d'un étui, ayant contenu le livre d'heures de la célèbre favorite. Elle doit provenir de l'école des Clovis Eve. Au centre, un chiffre formé de deux G. entrelacés (Gabrielle); aux angles et au dos, le chiffre alterné avec deux B disposés de la même façon (Beaufort). Il n'est guère utile d'ajouter que cette marque est incontestablement unique."

Gabrielle d'Estrées was born 1571, died 1599. She married Nicolas d'Amerval and became the mistress of Henry IV., when she was created Duchesse de Beaufort.

From the Spitzer collection.

DORAT.

[71.] *LES BAISERS, précédés du Mois de Mai, poème. La Haye, et se trouve à Paris. Chez S. Jorry et Delalain. 1770.*

1 vol. in 8vo.

Maroq. rouge, filets sur les plats, dos orné, tr. dor., doublé de maroq. vert, dent. int. (Chambolle).

Collation: One frontispiece by Eisen, engraved by Ponce; one figure by Eisen, engraved by de Longueil; twenty-three vignettes, one fleuron on the title and twenty-two *culs-de-lampe* by Eisen and Marillier (chiefly the former), engraved by Aliamet, Baquoy, Binet, Delaunay, Lingée, de Longueil, Massard, Masquelier, Née and Ponce.

This copy of *Les Baisers de Dorat*, then, if I may so speak, in process of perfection, is described at some length in the first part of the selections from my books issued in 1893.

It now contains a complete set of the *tirages-à-part* of the vignettes, fleuron, and *culs-de-lampe*, and it remains a very rare and perfect copy of a charming book.

ENTRÉE.

[72.] *C'EST l'ordre qui a esté Te // nu à la nouvelle et joyeuse // entrée que treshault, tres-excellent et très-puissant // Prince, le Roy très-chrestien Henry deuxième // de ce nom, a faicte*

XVI. CENTURY.



ENTRÉE DE HENRI II À PARIS.  
Paris, 1549.



*en sa bonne ville et ci // té de Paris, capitale  
de son Royaume // le seizième iour de Juin,  
MDXLIX. (1549.)*

On les vend à Paris par Jehan Dallier sur  
le pont saint Michel à l'enseigne de la Rose  
Blanche.

4to. 32 pp. and two plates.

*C'est l'ordre // et forme qui a esté te // nue  
au sacre et couronnemât de trèshault et très- //  
illustre Dame, Madame Catharine de Medicis,  
Roy- // ne de France, faicte en l'Église Mon-  
seigneur saint // Denys en France, le X. jour  
de Iuin MDXLIX. (1549.) // On les vend à  
Paris, Iehan Dallier sur le pont Saint  
Michel, à l'enseigne de la Rose Blanche.*

4to. 11 pp.

Together two parts in one volume. 4to. ruled, maroq. brun, dent.  
fers à froid, compart. et arabesque, mosaïque de couleur rouge et noire,  
dorure au pointillé, dos orné, tr. dor. (Reliure du XVI<sup>e</sup> siècle).

The *chef d'œuvre* of French sixteenth century wood  
engraving.

Perhaps the only copy known in contemporary binding.  
The Beckford copy bound in white vellum, with de Thou's  
arms upon the sides, realized 14,000 fr. at the Destailleur  
sale, but has since been disposed of at a lower price.

The present copy belonged to the Comte de Lignerolles.

FÉNELON.

- [ 73.] *LES AVENTURES DE TÉLÉMAQUE  
FILS D'ULYSSE. Par François  
Salignac de la Mothe Fénelon. A Paris  
de l'Imprimerie de P. Didot l'Aîné. Lan  
IV. de la République. 1796.*

4 vols. in 12mo.

Maroq. bleu, encadrements sur les plats dos orné, tr. dor. (Masson  
Debonelle).

This copy contains : (i.) One portrait of Fénelon, by  
Delvaux, and twenty-four plates, by Lefevre, in two states,  
*proofs before letters* and *eaux-fortes*.

(ii.) Portrait of Fénelon by Vivien, engraved by Gaucher,  
and twenty-four plates, by Queverdo, with their *eaux-fortes*.

From the collection of the Comte de Mosbourg.

FLORIAN.

- [ 74.] *DESSINS de J. M. Moreau le jeune  
pour illustrer les Fables de Florian.*

1 vol. in 8vo.

Maroq. rouge, fil sur les plats, doublé de mar. bleu large dentelle étul.  
(Chambolle).

Drawings in sepia by Moreau to illustrate the Fables  
of Florian. They were never published until some few  
years ago, when M. Rouquette had ten of them repro-  
duced, leaving two of them unpublished.

From the collection of Renouard and M. Maberault.

FLORICAN.

- [75.] *FABLES DE M. DE FLORICAN de l'Académie Française, de celles de Madrid, Florence, etc. Paris, de l'imprimerie de P. Didot, l'aîné, 1792.*

1 vol. in 12mo. non rogné.

Collation : One portrait by Villiers, and five plates by Flouest, engraved by Delignon, Gaucher, and du Longueuil.

This copy is printed on vellum, and contains the *original drawings*, which are so delicately executed that they almost resemble miniatures. I cannot find any record of a copy printed on vellum, so it is very probable that this one was printed expressly to receive the drawings. From the Destailleur collection.

\*GRAFFIGNY (Mme. de)

- [76.] *LETtres D'UNE PERUVIENNE, par Mme. de Graffigny, nouvelle édition, augmentée d'une suite qui n'a point encore été imprimée. A Paris, de l'imprimerie de P. Didot l'aîné, an V. (1797.)*

2 vols. in 18mo.

Maroq. jaune, encadrement sur les plats, dos orné, tabis, tr. dor. (rel. anc.)

Collation: Portrait frontispiece, engraved by de Launay, and eight plates by Lefèvre, engraved by Coiny. These plates are in two states, *before letters* and *eaux-fortes*.

On large paper. Rare in this condition.

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\* Although Cohen gives the name Graffigny with two f's there should be only one. Her full and proper name was Françoise d'Issembourg d'Happoncourt Huguet de Graffigny.



GRATELOUP (J. B. de)

[ 77.] *E*UVRE GRAVÉE.

1 vol. in 8vo.

Maroq. rouge, filets, dos orné. (Chambolle.)

Containing nine portraits engraved by Grateloup :—

1. Bossuet, three-quarter-length, after Rigaud, in 8vo.
2. Bossuet, bust, after Rigaud, in 12mo.
3. Dryden, after Kneller, in 8vo.
4. Fénelon, after Vivien, in 12mo.
5. Adrienne Lecouvreur, after Coypel, in 8vo.
6. Montesquieu, after Dassier, in 12mo.
7. Le Cardinal de Polignac, after Rigaud, in 12mo.
8. Descartes, after Hals, in 12mo.
9. J. B. Rousseau, after Aved.

The nine portraits are *proofs before letters* excepting the portrait of Polignac, which, however, is in a first state.

The delicacy and fineness of these engravings places them in a position quite distinct from other eighteenth-century productions. Grateloup was born in 1735, and in Paris frequented artistic circles, where his knowledge of painting, sculpture, and especially of engraving was a ready recommendation. Owing to his being, like Ficquet, very short-sighted, he was able, without any great inconvenience, to apply himself to the finest and minutest forms of engraving. At the age of twenty-eight he invented his process, a process which has always remained more or less a secret, for at his death he only communicated it to his nephew, Dr. J. P. S. Grateloup, who himself was an engraver of some talent.

Unhappily, at the age of thirty-five, he contracted a cataract, lost the use of an eye, and was obliged to give up engraving.

Some of the portraits took as long as two years to complete, but possessing a private fortune he was not dependent upon his needle for his daily wants.

Many interesting details concerning him may be found in the catalogue published by M. Faucheux on the works of Ficquet, Grateloup, and others.\*

[78.] *HEROÏDES, ou Lettres en Vers. A*  
*Paris, S. Jorry, 1767.*

1 vol. in roy. 8vo.

Maroq. rouge, large dent. sur les plats, dos orné, tr. dor. doublé de tabis. (Derôme).

*On Grand papier de Hollande.*

Collation: Five plates, four vignettes and four *culs-de-lampe*, drawn by Marillier, Gravelot, Eisen and Choffard, and engraved by Duflos jeune, Aliamet, de Longueil, Rousseau, Massard de Ghendt, and Choffard.

With the arms of the Comte d'Orleans on the side and Derôme's ticket.

Although this work is a little book not much sought after in ordinary condition, yet the present copy is so beautifully fresh and so prettily bound, that any amateur would be very glad to own all the minor and major eighteenth century illustrated works in such a state. From the libraries of M. A. Firmin Didot and M. P. Bellon, whose sale in 1896 was the climax in the way of prices of modern books.

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\* Catalogue raisonné de toutes les estampes qui forment les œuvres gravées d'Etienne Ficquet, Pierre Savart, J. B. de Grateloup, et J. P. S. de Grateloup, par L. E. Faucheux. Paris et Bruxelles, 1884.

HORAS.

[ 79.] *CES PRÉSENTES HEURES à LUSAIG  
DE PCARIS sont || au long sans riens  
requerir avec les miracles no- || stre dame, et les  
figures de l'apocalipse, et de Can- || tique, et des  
triumphes de Cæsar. S.l.n.d. (Paris, Simon  
Vostre, calendrier de 1508 to 1528), in 8 Goth.  
de 104 ff., (sign. A. B. D—I, a, e, i, par 8 ;  
k, o, par 6 et C par 4).*

Maroq. fauve marbré, dorures, milieux en mosaïque de maroq. rouge,  
tr. dor. fermoirs.

Le titre porte la marque de *Simon Vostre*, au 2<sup>e</sup> feuillet, l'homme anatomique. Le volume renferme en outre 14 grandes figures à la page pleine inspirées des estampes allemandes, 8 de moyenne dimension dont la messe de St. Grégoire et le St. Graal, et 34 de très-petites dimensions. Chaque page est entourée de bordures avec sujets religieux, *Danse des Morts* en 32 sujets, et grotesques.

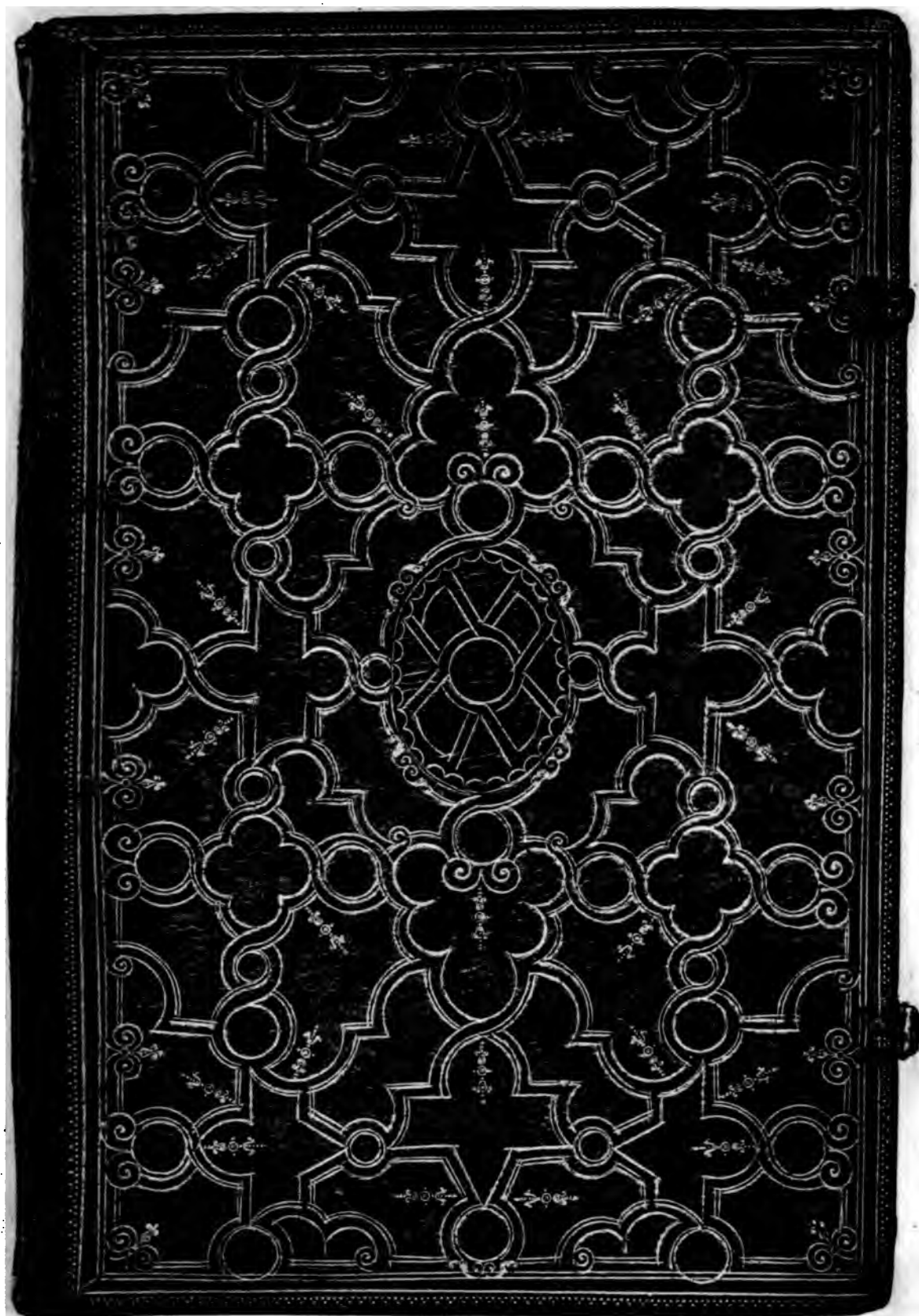
Exemplaire imprimé sur vélin avec initiales et bouts de lignes coloriés. Le volume est précédé de 5 ff. manuscrits sur vélin pour diverses oraisons. Le premier de ces ff. est orné d'une miniature représentant une femme agenouillée aux pieds de St. Bernard et de Ste. Barbe. Ces 5 ff. sont compris dans des bordures peintes. Au v<sup>e</sup> du dernier, des armoiries peintes d'or à la fasce ondulée de gueules.

Le titre avec marque de Simon Vostre port un écusson avec les lettres VG., au dessous une bande, avec la devise : *En vous fiance.*

La reliure rappelle celles exécutées pour le roi Henri III.

The above description has been kindly furnished to me by M. Rahir.

XVII. CENTURY.



HEURES À L'USAGE DE PARIS.



LOUISE LABÉ.

[ 80.] *ŒUVRES // DE // LOUIZE LABÉ  
LIONNOIZE. // A Lion // Par  
Jan de Tournes // MDLV. (1555). Avec  
Privelege du Roy.*

1 vol. 8vo.

Veau fauve filets, coins feudelisés (Reliure de l'époque).

This edition must not be confounded with the second (1556) for although the latter is very rare the present edition is still rarer ; it is perhaps the only copy known in the above state.

Collation: 174 pp. and a leaf for the privilege. The title-page is in an arabesque frame ; pp. 3-7. Letter from Louise Labé to M. C. D. B. L. (Mademoiselle Clémence de Bourges, Lyonnaise) dated Lyons, 24 July, 1555 ; pp. 9-99. Le Debat de Folie et d'Amour, in prose ; pp. 100-123, in poetry. The volume is completed by "Escriz de divers poètes à la louenge de Louise Labé, Lionnoize." These pieces are signed by various writers, Maurice Sceve, Claude Taillevent, Jean de Vauzelles, etc., and some are anonymous. The *achevé d'imprimer* is dated 12 Aoust, 1555, and on the last page is the complete text of the *privilege* granted for five years.

Although contemporary poets sang the praises of Louise Labé, it now appears certain that the lady was not by any means a model of virtue.

In a deposition made before the Consistory in the year 1542 by the librarian, Estienne Robinet, in the case of the surgeon, Jehan Ivart, the latter was suing for a divorce

because his wife "Amie de Loyse Labé de Lyon, dite La Belle Cordière, avoit esté corrompue par ladite Loyse au point quelle l'a abandonné et a voulu l'empoisoner, tant en un œuf que dans la soupe." Robinet adds "du present il est à chacun notoire qu'elle se gouverne fort mal et ordinairement fréquente la cousine La Belle Cordière, et tient fort mauvais train."

In addition to these extracts I quote the song entitled *Chanson nouvelle de la belle Cordière de Lyon*, which commences :—

"L'autre jour je m'en allois  
Mon chemin droit à Lyon  
Je logis chez la Cordière  
Faisant le bon Compagnon.  
"Approchez vous mon amy"  
S'a dict la dame garrière  
"Approchez vous mon amy  
"La nuict je ne puis dormir."  
Il y vint un advocat  
Las ! qui venoit de Fourvière  
Luy monstra de beaux ducatz  
Mais ilz ne luy coustoient guère  
"Approchez vous Advocat "  
S'a dict la dame garrière ;  
"Prenons nous deux nos esbats  
"Car l'on bassine nos draps."

Olivier de Magny, a poet, was one of her lovers, as he tells us in an ode published in his works (Edition 1559.)

For further details *vide* Catalogue Rothschild, pp. 451-2.

From the Comte de Lignerolle's collection.

LA BORDÉ.

[81.] CHOIX DE CHANSONS MISES  
EN MUSIQUE par M. de Laborde,  
premier valet de chambre ordinaire du Roy,  
gouverneur du Louvre, ornées d'estampes par  
J. M. Moreau, dédiées à Madame la  
Dauphine (Marie Antoinette). A Paris,  
chez de Lormel, imprimeur de l'Académie  
royale de musique, rue du Foin-Saint-Jaques,  
1773.

4 vols. in 8vo.

Maroq. bleu, dos orné, filets sur les plats, doublé de maroq. jaune,  
larges dentelles (Chambolle).

Collation : Four frontispieces and one hundred plates  
by Moreau, Le Barbier, Le Bouteux and Saint-Quentin,  
engraved by Moreau, Masquelier and Née. The text and  
music engraved by Moria and Mille. Vendôme.

This copy contains the twenty-six engravings by Moreau  
in three states, *with letters*, *before letters*, and *eaux-fortes*,  
and the remainder in two states, *with letters* and *eaux-  
fortes*. The dedication plate is in two states, the first not  
mentioned by Bocher. The portrait of Laborde "à la  
lyre" in two states, *eau-forte* and lettered proof, as well  
as the portrait of Madame de Laborde, *enceinte*, an engrav-  
ing of extraordinary rarity. In one of Moreau's *eaux-fortes*  
there is a charming woman's head etched at the bottom of  
the page as a "*remarque*," and some of the plates in the  
last three volumes have been retouched by the artists and  
remarks as to the engraving of them written on the sides.



The rarity of this work in the above state is so great that only two other copies possessing the greater part of the *eaux-fortes* and *proofs before letters* are known; they belong to M. Beraldi (M. Paillet's copy), and the late M. Roederer.

The *eaux-fortes* I purchased some time ago at a sale at Messrs. Philips' auction rooms in Bond Street, after a keen competition. They formed a portion of some twenty books belonging to Mr. Magniac, and previously had belonged to Mr. Beckford; this I discovered from peculiarities in the binding.\* The dentelle of the doublure is a copy of one of Derome's finest dentelles on an Ariosto.

LA FONTAINE.

[ 82.] *RÉCUEIL DES MEILLEURS  
CONTES EN VERS. Londres,  
(Paris: Cazin), 1778.*

4 vols. in 18mo.

Maroq. vert, filets sur les plats, dos orné, doublé de maroq. jaune, dentelle (Chambolle).

Collation: One portrait of La Fontaine, and one hundred and sixteen vignettes, not signed.

As Cohen remarks, the great drawback of this edition is in its excessively narrow margins. I therefore procured an uncut copy, and have succeeded, after many years' collecting, in getting together the complete set of *tirages-à-part*. The only other copy I know of in this condition is

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\* Nearly all Mr. Beckford's half-bound books were bound with flat backs with crosses upon them.

M. Beraldi's, which originally belonged to M. Paillet, whose library was very rich in this class of literature. The majority of the figures are by Duplessis-Berteaux, but some are supposed to be the work of Durand, miniature painter to the Duc d'Orléans, and there is one (page 15, vol. 4) signed Drepe. Forty of the drawings by Duplessis-Berteaux were sold at the Vente Maherault and again at the sale of M. Destailleur.

LA FONTAINE.

[ 83.] *LES AMOURS DE PSICHÉ ET DE CUPIDON, avec le poëme d'Adonis, par La Fontaine. Édition ornée de figures dessinées par Moreau le jeune, et gravées sous sa direction. A Paris, chez Saugrain. L'an V. 1797.*

2 vols. in 12mo.

Maroq. rouge, filets, tête dor. non rogné (Kœhler).

Collation: Eight plates by Moreau, engraved by Delvaux, one portrait of La Fontaine by Rigault, engraved by Delvaux.

This copy is on *papier vélin fort*, with the plates in three states, *before letters*, *with letters*, and *eaux-fortes*.

Only two other copies with the etchings are at present known, one of which originally belonged to MM. Paillet and Beraldi, and now belongs to M. Van Loo, the other being in the possession of M. Tandeau de Marsac.

LA FONTAINE.

[ 84.] *CONTES ET NOUVELLES EN VERS,*  
*par M. de la Fontaine. Amsterdam*  
*(Paris). 1762.*

Sm. 8vo., 2 vols. bound into 4.

Maroq. rouge, dentelles sur les plats, dos orné, doublé de tabis, dent.  
int. tr. dor. (Bozérian).

A very remarkable copy of this charming work ; it originally belonged to Pixérécourt, whose book plate, with the Motto "Un livre est un ami qui ne change jamais," is in the first volume. Some of the plates are in such curious and unique states that Mons. Rahir, the most competent authority in France, has been kind enough to make out the following list :

Edition publiée aux frais des *Fermiers Généraux*. Elle est ornée de 2 portraits de La Fontaine et d'Eisen, gravés par *Ficquet*, de 80 figures par *Eisen*, de 2 fleurons de titres, 4 en-têtes et 51 culs-de-lampe par *Choffard*.

Exemplaire exceptionnel provenant de la bibliothèque de G. de PIXÉRÉCOURT, contenant de nombreuses gravures ajoutées.

Dans la description qui suit, nous donnons :

- 1<sup>o</sup> La nomenclature des figures faites pour le livre dans les différents états où elles se trouvent.
- 2<sup>o</sup> Les figures dites *refusées*, qui ont été rejetées par les éditeurs.
- 3<sup>o</sup> Les figures et portraits divers ajoutés.

## 1<sup>o</sup> FIGURES DE L'ÉDITION.

- 1<sup>o</sup> Le portrait de La Fontaine par *Ficquet* en épreuve du 2<sup>o</sup> état, avec la lettre et avant le triple trait formant cadre.
- 2<sup>o</sup> Le portrait d'Eisen par *Ficquet* en double épreuve, dont une à l'état d'eau-forte très avancée, avec les cheveux restés blancs ; la tablette portant le nom de *Ch. Eisen, Dessinateur du Roy*—, est blanche sous la légende.\*
- 3<sup>o</sup> Les 80 figures d'Eisen en très belles épreuves choisies et tirées sur *papier fort*.
- 4<sup>o</sup> 53 eaux-fortes de ces mêmes figures :

*Joconde* (les 4 sujets, le troisième avec 2 personnages qui n'existent plus dans l'état suivant) ; *Le Savetier* ; *le Paysan qui a offensé son Seigneur* ; *le Muletier* ; *la Gageure des trois commères* (les 3 premiers sujets) ; *le Calendrier des Vieillards* ; *A femme avare galant escroc* ; *le Gascon puni* ; *la Fiancée du Roi de Garbe* (2<sup>o</sup> et 3<sup>o</sup> sujets) ; *le Faucon* (1<sup>o</sup> sujet) ; *le Petit Chien* ; *le Pâté d'anguille* ; *Belphegor* ; *la Clochette* ; *le Glouton* ; *les Deux Amis* ; *le Fuge de Mesle* ; *le Baiser rendu* ; *Sœur Jeanne* ; *l'Imitation d'Anacréon* ; *Autre Imitation d'Anacréon* ; *les Oies de frère Philippe* ; *Richard Minutolo* ; *l'Oraison de St.-Julien* ; *le Villageois qui cherche son veau* ; *l'Anneau d'Hans Carvel* ; *l'Hermite* ; *la Mandragore* ; *la Courtisane amoureuse* ; *Nicaise* ; *Comment l'esprit vient aux filles* ; *l'Abbesse malade* ; *les Troqueurs* ; *le Cas de conscience* (état dit découvert) ; *le Roi Candaule* (1<sup>o</sup> sujet) ; *le Diable en enfer* ; *la Fument du compère Pierre* ; *les Lunettes* (état découvert) ; *le Cuvier* ; *la Chose impossible* ; *le Tableau* ; *le Bât* (état découvert) ; *les Quiproquo* ; *le Gascon* ; *la Cruche* ; *Promettre est un, tenir est un autre* ; *le Rossignol* (état découvert).

\* 1<sup>st</sup> Plate. Charles Eisen, Peintre, Dessinateur du Roy, Professeur de L'Académie de St. Luc, et associé de celle des Sciences, Belles Lettres et Arts, de Rouen.

2<sup>nd</sup> Plate. Ch. Eisen, Dessinateur du Roy, Professeur de L'Académie de Peinture et Sculpture de Paris, et associé à celle des Beaux Arts de Rouen.

5<sup>e</sup> 2 figures gravées, la première par *de Longueil* pour le *Cocu battu et content*, la seconde par *Baquo*y pour les *Cordeliers de Catalogne*. Ces figures ont été gravées deux fois et celles qui font partie de la suite sont gravées par *Le Veau* et par *de Longueil*.

6<sup>e</sup> 4 pièces non terminées ou avec différences (*Sœur Jeanne*, avant certains travaux sur l'escalier, le livre, la coiffe; *Féronde*, avec la tête de l'homme couverte; le *Roi Candaule* avec un plateau sous la jambe de la reine; le *Remède* avec le plancher, le lit et les rideaux ornés.)

7<sup>e</sup> 9 pièces avec les noms des artistes gravés au-dessous du trait carré (*Fiancée du Roi de Garbe* (3<sup>e</sup> sujet); le *Faucon* (2<sup>e</sup> sujet); le *Pâté d'Anguille*; les *Deux Amis: Autre imitation d'Anacréon* (cet état est aussi avant la flèche); l'*Anneau d'Hans Carvel*; l'*Hermite*; *Maset de Lamporecchio*; le *Fleuve Scamandre*.

8<sup>e</sup> 4 pièces de la même suite, épreuves terminées et *découvertes* (le *Cas de conscience*; cette vignette porte les noms des artistes à la pointe; le *Diablot de Papefiguière*; les *Lunettes*; le *Bât* et le *Rosignol*. Les eaux-fortes de ces estampes étaient déjà *découvertes*. Cohen cite de plus d'après l'exemplaire La Bédoyère, parmi les figures *découvertes*, la figure pour *Richard Minutolo*, ce doit être une erreur; l'eau-forte pour cette estampe se trouve dans cet exemplaire et est semblable à l'épreuve terminée.

8<sup>e</sup> Les 57 en-têtes, fleurons et culs-de-lampe de *Choffard* en épreuves d'artiste tirés hors texte sur papier fort. Le portrait de *Choffard* est avant les tailles dans la bordure du médaillon, il est dans ce même état dans le livre.

## 2<sup>e</sup> FIGURES REFUSÉES.

1<sup>e</sup> 21 figures d'après *Eisen* dites *refusées*, planches qui ont été rejetées par les éditeurs pour diverses raisons: (le *Savetier*; la *Servante justifiée*; la *Gageure des trois commères* (2<sup>e</sup> sujet,

la gravure est signée de *L'empereur*) ; le *Calendrier des Vieillards* (la gravure est signée de *Baquoy*) ; *A femme avare galant escroc* (gravure signée de *Gaillard*) ; *On ne s'avise jamais de tout* (gravure signée de *L'empereur*) ; la *Coupe enchantée*, le *Petit Chien* ; la *Clochette* ; le *Fuge de Mesle* ; *Sœur Jeanne* ; les *Oies de frère Philippe* (gravure signée d'*Aliamet*) ; l'*Oraison de St.-Julien* ; les *Rémois* ; *Comment l'esprit vient aux filles* ; le *Diable en enfer* ; le *Tableau* (2 épreuves terminées l'une avec le mur du fond sans ornements, l'autre avec le même mur richement décoré) ; le *Bât* (cette planche non citée jusqu'ici est découverte ; l'épreuve terminée porte des retouches au crayon noir faits par l'artiste) ; le *Contrat* (gravure signée de *Gaillard*) ; le *Rossignol*.

2<sup>e</sup> 8 eaux-fortes de ces mêmes figures refusées : (*Gageure des trois commères*, 2<sup>e</sup> figure ; le *Calendrier des Vieillards* ; *On ne s'avise jamais de tout* ; la *Coupe enchantée* ; l'*Oraison de St.-Julien* ; *Comment l'esprit vient aux filles* ; le *Diable en enfer* ; le *Bât*.

### 3<sup>e</sup> PIÈCES DIVERSES AJOUTÉES.

1<sup>e</sup> 9 pièces pour : *Foconde* (3<sup>e</sup> sujet) ; la *Servante justifiée* ; *On ne s'avise jamais de tout* ; le *Magnifique* ; la *Clochette* ; *Nicaise* ; le *Roi Candaule* (1<sup>e</sup> et 2<sup>e</sup> sujets) ; la *Couturière* ; eaux-fortes d'après *Eisen* des gravures de l'édition de 1764, dans laquelle ces figures sont en sens contraire de celles de l'édition de 1762.

2<sup>e</sup> 1 figure pour le *Roi Candaule* (1<sup>e</sup> sujet) gravée par *L. Bosse* d'après *Eisen*. Même composition que pour le livre, mais en sens inverse.

3<sup>e</sup> 1 figure gravée par *Legrand* d'après *Eisen* pour la *Clochette* (figure publiée par *Basan*).

4<sup>e</sup> 1 figure gravée par *Martinet* d'après *Eisen* pour le *Roi Candaule* ; la reine est debout près du bassin (figure publiée par *Basan*.)

- 5° 1 figure par *B. Picart* pour le *Rossignol* (tiré du Dictionnaire des graveurs de *Basan*.)
- 6° 1 figure gravée à l'eau-forte par *Gabriel de Saint-Aubin*, pour *On ne s'avise jamais de tout*. (De Goncourt, *Œuvre gravé de G. de St. Aubin*, No. 41) épreuve du premier état.
- 7° 1 figure d'après *Moreau* pour la *Matrone d'Ephèse*, 2 épreuves dont une à l'état d'eau-forte.
- 8° 1 figure d'après *Marillier* pour *Belphégor*, 2 épreuves dont une à l'état d'eau-forte.
- 9° 8 figures diverses dont 1 cul-de-lampe par *Eisen* (le Tombeau de La Fontaine), 2 eaux-fortes pour les *Rémois*, etc.
- 10° Le frontispice par *Moreau* et 2 épreuves du titre gravé des *Fables causides* de La Fontaine.
- 11° Le portrait de La Fontaine gravé par *Ficquet* d'après *Rigaud*, épreuve du VI<sup>e</sup> état *avant toutes lettres* et avec le ruisseau blanc.
- 12° Le portrait de La Fontaine couronné par les Grâces, dessiné par *Eisen* gravé par *N. de Launay* (Frontispice des *Contes en vers d'un petit cousin de Rabelais*) 2 épreuves dont une à l'état d'eau-forte.
- 13° Le Portrait de Diderot gravé par *Saint-Aubin*, épreuve avant les vers sur la tablette.
- 14° Le portrait de Jaques Vergier.

Ensemble 276 figures hors texte, dont 194 ajoutées.

Les exemplaires avec épreuves d'artiste sont peu nombreux; ou ne peut citer, en dehors de celui-ci, que l'exemplaire de Renouard aujourd'hui chez le Baron James de Rothschild.

LALONDE.

- [ 85.] **E**UVRES DIVERSES DE LALONDE,  
*contenant un grand nombre de dessins  
pour la décoration intérieure des appartements,  
des meubles du plus nouveau goût, des pièces  
d'orfèvrerie et de serrurerie, etc. . . ., recueil  
utile aux artistes et aux personnes qui veulent  
décorer avec goût. A Paris, chez Chéreau, S.D.*

4 vols. in folio.  
Half calf.

The most interesting book of the eighteenth century on Louis Seize ornamentation. It contains a variety of designs for mantelpieces, brackets over doors, locks, barometers, woodwork, tables, keys, etc., etc.

This copy, the most complete known, contains over four hundred plates, besides two or three original drawings by Lalonde.

From the collection of Dr. Desbarreaux Bernard.

LESSLIE.

- [ 86.] **C**ONSOLA- / TIONS DIVINES ET /  
**RE**MEDES souue / rains de l'esprit  
*affligé / Liure I. et le Rampart Preser- / uatif  
de l'esprit tranquille. Liu 2 / Par R.P. en*



*Dieu Messire Jean Lesselie Escossois, Euesque  
de Rosse. | Œuvre fort utile & necessaire à tous  
ceux qui desirent, avec repos & tranquillité d'  
esprit | passer ce temps turbulent et calamiteux. |  
A Paris | chez Arnold Sillart, à l'Escu de  
Cologne | MDLXXXIII. (1593). Avec  
Privilege.*

1 vol. in sm. 8vo.

Velin blanc, milieux doré, tr. dor. (rel. anc.)

Collation : Twelve sheets, 144pp. 120pp. and twelve  
sheets not numbered.

This little volume is so rare that it is not mentioned  
either by historian or bibliographer.

It was written by Jean de Leslie, a devoted friend and  
adherent of Mary, Queen of Scots, who brought him over  
to defend her, a task he performed with great energy, but  
with small success, for he was himself imprisoned in the  
Tower of London, and banished in 1573.

It was during his imprisonment that he wrote a work  
known as the "Piae Consolationes." In 1579 he became  
Suffragan and Vicar-General to the Archbishopric of  
Rouen, was again put into prison, and had to pay three  
thousand pistoles in order not to be handed over to Elizabeth.

In 1593 he was made Bishop of Coutances, and it was at  
this time that he translated his "Piae Consolationes" into  
French, the result being this little volume.

It is difficult to understand why this book has become  
so scarce. Whether the author himself destroyed the

edition after the accession of Henri IV. to the throne, or whether, on account of the dedication, it was destroyed by the printer for his own safety, it is not now possible to say.

Brantôme speaks of the talents of Mary Queen of Scots as a poetess, but up to the present time nothing really authentic has been traced. In this work, however, there is a poem of one hundred verses and two sonnets, signed by her, which must have been written about the year 1574, and it is in these verses that the great interest of the little book centres.

The poem is entitled "Meditation sur l'inconstance et vanité du monde, composée par la feuë royne d'Ecosse, douairière de France, après avoir leu en sa prison les Conlations en Latin à elle envoyées par le Sieur. Evesque de Rosse."

The poem opens with the following words :

"Lors qu'il convient à chacun reposer  
Et pour un temps tout soucy deposer  
Un souvenir de mon amère vie  
Me vient oster de tout dormir l'envie."

The poem is signed with the anagram "*Sa vertu m'attire*"—Marie Stuart.

The first sonnet is also signed anagrammatically "*Va tu meriteras.*"

The second sonnet is addressed to the Bishop of Rosse after his release from prison.

[ 87.] MARIE ANTOINETTE PAMPHLETS.

(Second Series)

- (a) *LES AMOURS DE CHARLOT ET  
TOINETTE, pièce dérobée à V.  
(Versailles). 1779.*

1 vol. in 8vo. 8pp.  
Maroq. rouge, demi reliure.

The Comte d'Artois figures under the name of Charlot, and Marie Antoinette under the name of Toinette, "dont les portraits sont très ressemblants sur les figures de cet ignoble pamphlet." (Cohen.)

A Satire, in verse, that cost Louis XVI. more than 17,400 livres to suppress.

Two copies at least escaped, one having belonged to M. Hankey with two plates very finely gouachées attributed to Desrais, and the other in the Rouen public library, but according to M. Tourneux the plates in the latter copy seem far more likely to be portraits of Mme. de Staël and Lafayette than of the Queen and the Comte d'Artois.

- (b) *BORD . . . R. . . suivi d'un entretien  
secret entre la Reine et le Cardinal  
de Rohan, après son entrée aux États Généraux.  
Le B. se trouve à Versailles dans l'apparte-  
ment de la Reine. S.L.N.D.*

1 vol. in 12mo. 15 pp. unnumbered, including the title-page.  
Maroq. rouge.

(c) *STRENES AUX GRISSETTES.*  
*Raisnable ou non, tout s'en mêle.*  
*Pour l'année 1790.*

1 vol. in 8vo. 35pp. including title-page and one blank sheet.  
 Maroq. rouge.

The first part consists of a Requête against the Marchandes de Modes, etc., etc.

The second, an alphabetical list of the Grisettes of Paris with their addresses and a few notes.

(d) *LES DERNIERS SOUPIRS DE LA*  
*G \* \* \* \* EN PLEURS, adressés*  
*à la ci-devant noblesse, et dédiés à la triste,*  
*sèche et délaissée Désullan. Libraire au Palais*  
*Royal en qualité de Garce au premier chef, etc.,*  
*etc., etc. L'An de la bienheureuse . . . . .*  
 5790 (sic.)

1 vol. in 12mo. Title-page, 1 blank p. and 13pp. and a badly executed frontispiece.  
 Veau olive. (Trautz).

An outrageous and ignoble pamphlet against Marie Antoinette written in very poor verse, but, as is usual with most of this section, very scarce.

- (e) *NAISSANCE DE TRÈS-HAUTE,  
Très-Puissante, et Très-Désirée  
Madame Constitution. Comédie heroï-comico-  
lyrique en trois actes, Représentée aux Thuill-  
eries, par les célèbres Comédiens de la Patrie.  
De l'Imprimerie Constitutionnelle. 1790.*

1 vol. in. 8vo. 5app. including the title-page.

Containing a plate of a lady in bed, surrounded by courtiers, ladies, etc., who has just given birth to a child labelled Constitution.

The play takes place in the Tuilleries.

- (f) *FLÈURS UTÉRINES de Marie  
Antoinette, femme de Louis XVI. La  
mère en prescrira la lecture à sa fille. Au  
manège et dans tous les b . . . . de Paris, 1791.*

FOLLOWED BY

*Le Triomphe de la f . . . . ie ou les  
Apparences Sauvées.*

1 vol. 18mo. 58pp.

Maroq. rouge, demi-reliure. (Trautz-Bouzonnet.)

An outrageous pamphlet against Marie Antoinette, but with the two plates (as in this copy) of extreme rarity. The plates are probably by Desrais and the portrait of Louis XVI. is an exceedingly good one.

- (g) *LA JOURNÉE AMOUREUSE, ou les  
Derniers Plaisirs de M. Ant . . . . ,  
Comédie en trois actes, en prose, représentée,  
pour la première fois au Temple, le 22 Août  
1792. Au Temple, etc., etc., chez Louis Capet,  
l'an premier de la République. (1793).*

1 vol. in 12mo.  
Veau antique.

Frontispiece representing Marie Antoinette reading a  
book. Beneath :

"Elle a beau méditer la perte des Français  
Ses souhaits ne s'accompliront plus."

Also three plates, probably by Bornet, but very well  
drawn and engraved. Very rare.

A violent libel written in the form of a play in three acts.

- (h) *LA VIE PRIVÉE, LIBERTINE, ET  
SCANDALEUSE de Marie  
Antoinette d'Autriche, ci-devant Reine des  
Français, depuis son arrivée en France, jusqu'  
à sa détention au Temple. Ornée de vingt-six*

*gravures. Au Thuilleries et au Temple, etc., etc.*  
*L'an premier de la République. (1793).*

3 vols. in 1 vol. in 12mo.  
Veau antique, marbré (rel. anc.)

Containing thirty-three plates and a portrait of Marie Antoinette, accompanied by the following verses :

" En vain l' on cherche en sa mémoire  
Le nom des êtres abhorrés,  
On n'en trouve point dans l'histoire  
Qui lui puisse être comparée."

A very violent libel on Marie Antionette. Excessively scarce, as no other copy containing the fourth part and and thirty-three plates is known.

(i) *GRANDE FÊTE DONNÉE par*  
*les M \* \* \* \* \* s de Paris,*  
*à toutes leurs P \* \* \* \* \* s le jour de l'arrivée*  
*du Roi, de la Reine, et de leur Famille, en*  
*réjouissance du Retour de leurs Père et Mère.*

1 vol. 12mo.  
Frontispiece.

MONTESQUIEU.

- [ 88.] *LE TEMPLE DE GNIDE, suivi d'Arsace  
et Ismenie. Paris, Didot jeune, 1795.*

1 vol. in 12mo.

Maroq. bleu, encadrement de filets sur les plats, dos orné, doublé de maroq. jaune, dent. int., tr. dor. non rogné. (Mercier.)

Collation : Title-page with portrait by Saint-Aubin. Twelve plates by Regnault, and twelve plates by Regnault and Le Barbier (of which ten are by Regnault), etched by Bertaux and completed by Baquoy, de Ghendt, Halbou, Lingée, Patas, Ponce, and Courbe.

On *grand papier vélin*, *eaux-fortes* and *avant lettres* in addition.

The plates by Regnault are perhaps his best work.

NOGARET (Felix).

- [ 89.] *LE FOND DU SAC, ou Restant des  
Babioles de X. M . . . , membre  
éveillé de l'académie des Dormans, Venise  
(Paris, Cazin), chez Pantalon-Phébus, 1780.*

2 vols. in 18mo.

Maroq. rouge, filets sur les plats, dos orné, tr. dor., doublé de maroq. vert, dent. int. non rogné. (Chambolle.)

Collation : One frontispiece and nine vignettes or half-page illustrations signed D . . .

The very finely drawn and engraved illustrations are by Durand, miniature painter to the Duc d'Orléans. In this copy I have also added the *tirages-à-part* of the vignettes. Unmentioned by Cohen, they are presumably scarce.



OVID.

[90.] *LA METAMORPHOSE D'OVIDE /  
FIGURÉE / A Lyon / Par Jean  
de Tournes. MDLVII. (1557).*

1 vol. in sm. 8vo.

Maroq. rouge, filets, tr. dor. (Boyet.)

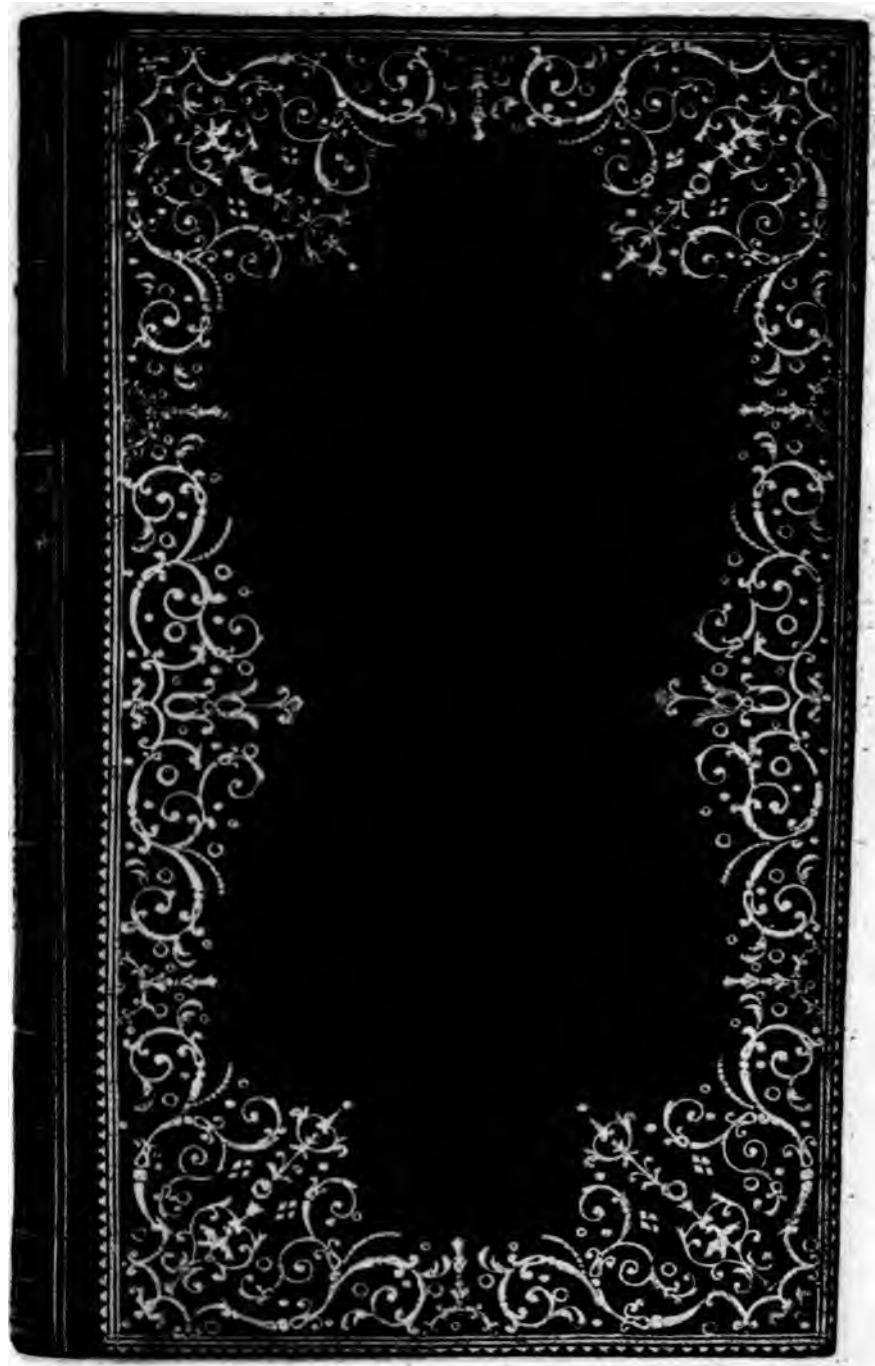
Collation: Title-page in an engraved framework. Second leaf a letter (in prose) to Mons. La Rivoire. 177pp. each with an engraving and verse, supposed to be by Jean de Vauzelles, or Barthélemy Aneau. The engravings are by Bernard Salomon, and represent perhaps his best work; the binding is quite without blemish.

I bought this book at the Comte de Lignerolles' sale. Monsieur de Lignerolles was a collector of the old school, though he never minded giving large prices for the lots he fancied. His name was always uttered with veneration by Parisian booksellers, but at his death, although people were surprised at the quantity and quality of the books, there was constantly a quiet and continued "éreinement" of the library going on, and this in two senses of the word, for the books were on view for much too long a time.

This sale was the most important of the last decade. Though many books were sold for small amounts, yet everything in the shape of a fancy article or curiosity went for extraordinary prices. It would be unnecessary to particularize any of the prices here, but two or three books realised sums far beyond general expectation. Altogether, the important portion of his library, consisting of upwards of 3,250 lots, realised about 1,100,000 francs.



XVIII. CENTURY.



CONTES DES FÉES PAR PERRAULT.  
Paris, 1781.

PERRAULT.

- [91.] *CONTES DES FÉES*, par M. Charles Perrault de l'Académie Française. A Paris, chez Lamy, 1781.—*Griselidis, Peau d'Ane et les Souhairs ridicules (en vers, et Peau d'Ane en prose)*. A Paris, chez Lamy, 1781.

2 parts in 1 vol. 12mo.

Maroq. rouge large dent. dos orné, tr. dor. (Derôme.)

A very good copy on *papier de Hollande* with the frontispiece printed in three colours. In a perfect eighteenth-century binding, with Derôme's ticket.

At the beginning is the following note by J. J. De Bure :  
"990. Collationé le 21 Novembre, 1825. j. j. de Bure l'ainé."

"Il manque la figure des Souhairs ridicules. On a tiré en place celle de Griselidis qui par ce moyen se trouve double. Ce défaut, si toutefois c'en est un, est commun à tous les exemplaires ; il n'a pas été gravé de figure pour les Souhairs ridicules."—*Note extraite du Catalogue de Bure*.

From the collection of MM. De Bure, Solar, and Lignerolles.

POLIPHILLO.

- [92.] *ΨΥΠΝΩΡΟΤΟΜΑΧΙΑ ΠΟΛΙΦΙΛΙ.*  
*Venetiis mence decembri MD.*  
(1499) *In aedibus Aldi Manutii.*

1 vol. in folio.

Maroq. jaune, riches compartiments sur les plats, dos orné, tr. dor.  
(reliure du XVI. Siècle.) Etui.

The finest work ever produced by the Aldine press, both as regards the engravings and the typography, for the type

is supposed to have been a copy of Petrarch's handwriting and to have been engraved by Francesco de Bologna, or, as he is more frequently called in England, Francia.

Although the authorship of the beautiful woodcuts has never been satisfactorily proved, the present edition of the dream of Poliphilus has always been a favourite book with bibliophiles, and amongst some of the most famous copies I will cite the following :

- (1) Grolier's copy printed on vellum in the Duke of Devonshire's collection.
- (2) Another copy, on paper, having belonged to Grolier, was in Lord Spencer's Library at Althorp. Dibdin (in *Bibliotheca Spenceriana*, vol. iv., pp. 145-165) is particularly garrulous on the subject.
- (3) According to Brunet and Le Roux de Lincy there is another of Grolier's copies in the British Museum, but on enquiry I find that this precious volume belonged to Maioli and was purchased at the Rev. Mr. Cracherode's sale.
- (4) A splendid copy, beautifully bound, which belonged to François I., is now in the Bibliothèque Nationale.

The copy in my possession is perhaps the freshest one known, the freshness and clearness of the paper and the engravings is extraordinary, added to which it is in one of the most beautiful and perfectly preserved sixteenth-century bindings it is possible to imagine. The whole of the binding, which is of a pale brown tinge, is ornamented with graceful gold tooling, and the leather appears to have been smeared with gold which has then been crushed into the morocco.

It was bought from Payne and Foss by Lord Gosford, at whose sale Comte Mosbourg purchased it ; on the death of the latter it came into my possession. A very perfect reproduction of this book done by M. Danel, of Lille, and certainly one of his most successful efforts is appended.





POMPADOUR PIERRES GRAVÉES.

- [93.] *LA MARQUISE DE POMPADOUR,*  
*Suite d'Estampes, gravées par Mme.*  
*de Pompadour d'après les pierres gravées de*  
*Guay, graveur du Roy. (Paris, vers 1775)*

1 vol. in sm. folio.

Maroq. vert, filets sur les plats, dos orné, tr. dor. (rel. anc.)

One frontispiece and sixty-two plates.

These plates represent allegorical subjects, engraved by Madame de Pompadour, some of them before the King's eyes, from the drawings of le Guay. Boucher and Vien furnished the designs.

Madame de Pompadour presented several of these sets to friends; these were not as a rule bound, but generally enclosed in a morocco portfolio, one or two of which were "en mosaïque." Her own portfolio, or at least one bearing her arms, erroneously announced in the catalogue as a "*Buvar*" was sold in 1894.

The engraving "*Rodogune*" out of Corneille has been added to this copy.

RÉFLEXIONS.

- [94.] *RÉFLEXIONS DES SAINTS PÈRES*  
*sur la Sainte Eucharistie, Appliquées*  
*aux Évangiles des Dimanches, et aux Fêtes*  
*des Saints pour l'utilité de ceux qui y veulent*



*communier. A Paris, chez Charles Robustel,  
rue S. Jacques au Palmier. 1708. Avec  
approbation et Privilège du Roy.*

1 vol. in sm. 8vo.

Maroq. bleu, mosaïque de maroq. rouge sur les plats et dos, doublé  
de maroq. rouge, large et riche dentelle intérieure, tr. dor. (rel. anc.)

The literary value of this work is small, but the exterior is so perfect and fresh a specimen of Padeloup's work that I have thought it worthy of reproduction.

ROUSSEAU (Jean Jacques).

[ 95.] *FIGURES pour illustrer la Collection com-  
plète des Œuvres de J. J. Rousseau.  
Edition of 1774-1783.*

1 vol. in 4to.

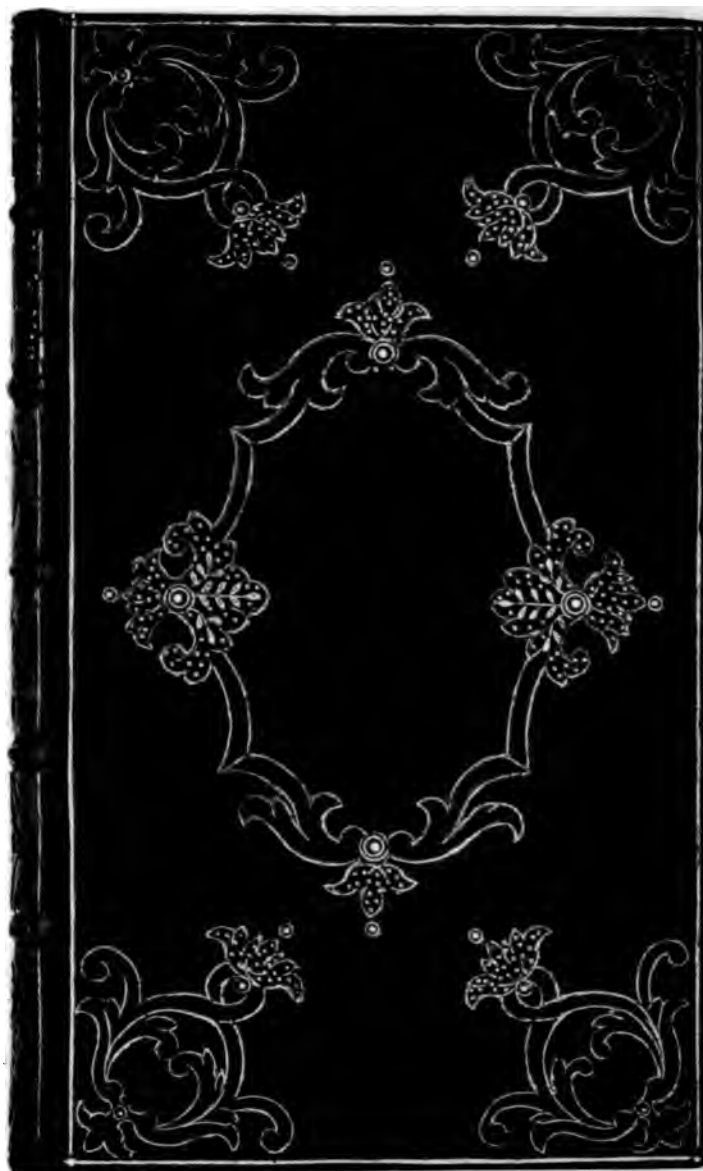
Maroq. rouge, filets sur les plats, dos orné, tr. dor. (Chambolle.)

As this edition extends to twelve volumes and forms therefore a cumbrous work, I have thought it preferable to possess only the illustrations. They are as follows :

One portrait of Rousseau, engraved by A. de Saint-Aubin; twelve fleurons upon the titles by Choffard, Le Barbier et Moreau, engraved by Choffard, Dambrun, and Leveau, and thirty-seven plates by Moreau and Le Barbier, engraved by Choffard, Dambrun, de Launay aîné, de Launay jeune, Duclos, Duflos, Halbou, Ingouf, Lemire, Leveau, Martini, Romanet, Saint-Aubin, Simonet and Trière.

These plates are uncut and *before the numbering.*

XVIII. CENTURY.



RÉFLEXIONS DES SAINTS PÈRES SUR LA SAINTE EUCHARISTIE.  
Paris, 1708.



One of the most agreeable efforts of Moreau le jeune ; the drawings, which are in sepia (in the late Baron J. de Rothschild's collection), almost ranking in merit and charm with the more important series for the "Monument du Costume." The *eaux-fortes* are very scarce, twenty out of the thirty-seven were sold for 6,600 francs at the Vente Maherault.

SAINTE-PIERRE (Bernardin de)

- [96.] *PAUL ET VIRGINIE*, par Jacques-Henri-Bernardin de Saint-Pierre ; avec figures. A Paris, de l'imprimerie de Monsieur. MDCCLXXXIX. (1786). Avec Privilège du Roi.

1 vol. in 18mo.

Maroq. bleu, filets, dos orné. tr. dor. doublé de maroq. jaune, mosaïque de maroq. bleu, riches dorures. (Mercier.)

Collation : Four plates by Moreau and Joseph Vernet, engraved by Girardet, Halbou, and de Longueil.

This copy is on *papier vélin d'Essonne* and contains the plates before letters and three of the *eaux-fortes*. The rarity of the latter may be judged when it is stated that these three are the only ones known to be in private hands.

[ 97.] *LES SIMULACHRES & / HISTORIÉES  
FACÈS / de la Mort avant ele /  
gammét pourtraictes, que artifi / ciellement  
imaginées. / A Lyon / soubz l'escu de Coloigne /  
MDXXXVIII. (1538).—At the end: Ex-  
cudebant Lugdu / ni Melschior et / Gaspar  
Trechsel / fratres, 1538.*

1 vol. sm. 4to.

Maroq. citron, mosaïque de maroq. noir, compart. de feuillages, et de fleurs, marguerites, roses et pensées, couvrant le dos et les plats du volume, alternant avec la tête de mort, os en croix, les vers, le sablier, les flèches et la faux, dent. int. tr. dor. (Trautz Bausonnet.) Etnl.

The original edition of the Dance of Death.

Collation: The folios Aij.-Aiv. contain "Epistre de la Mort à moulte reverende abbesse du religieux couvent S. Pierre de Lyon, Jehanne de Touszele." This letter is by Jean de Vauzelles, proved by the fact of the device "D'un vray zèle" placed beneath the dedication. Although the text and verses have generally been attributed to Giles Corrozet, they are most probably the work of the same author. Folios Bi.-Biv. contain "Diverses tables de mort non painctes, mais extraictes de l'escripture Saincte." The volume terminates with several little essays in prose: "Figures de la Mort moralement," "De la Necessité de la Mort," etc., etc. The engravings on wood are by Hans Holbein, and in this copy are particularly bright and fine. Height 188 mm. X 128 mm.; therefore one of the tallest copies known.

The binding, by Trautz, was executed for the Comte de Lignerolles in 1857.

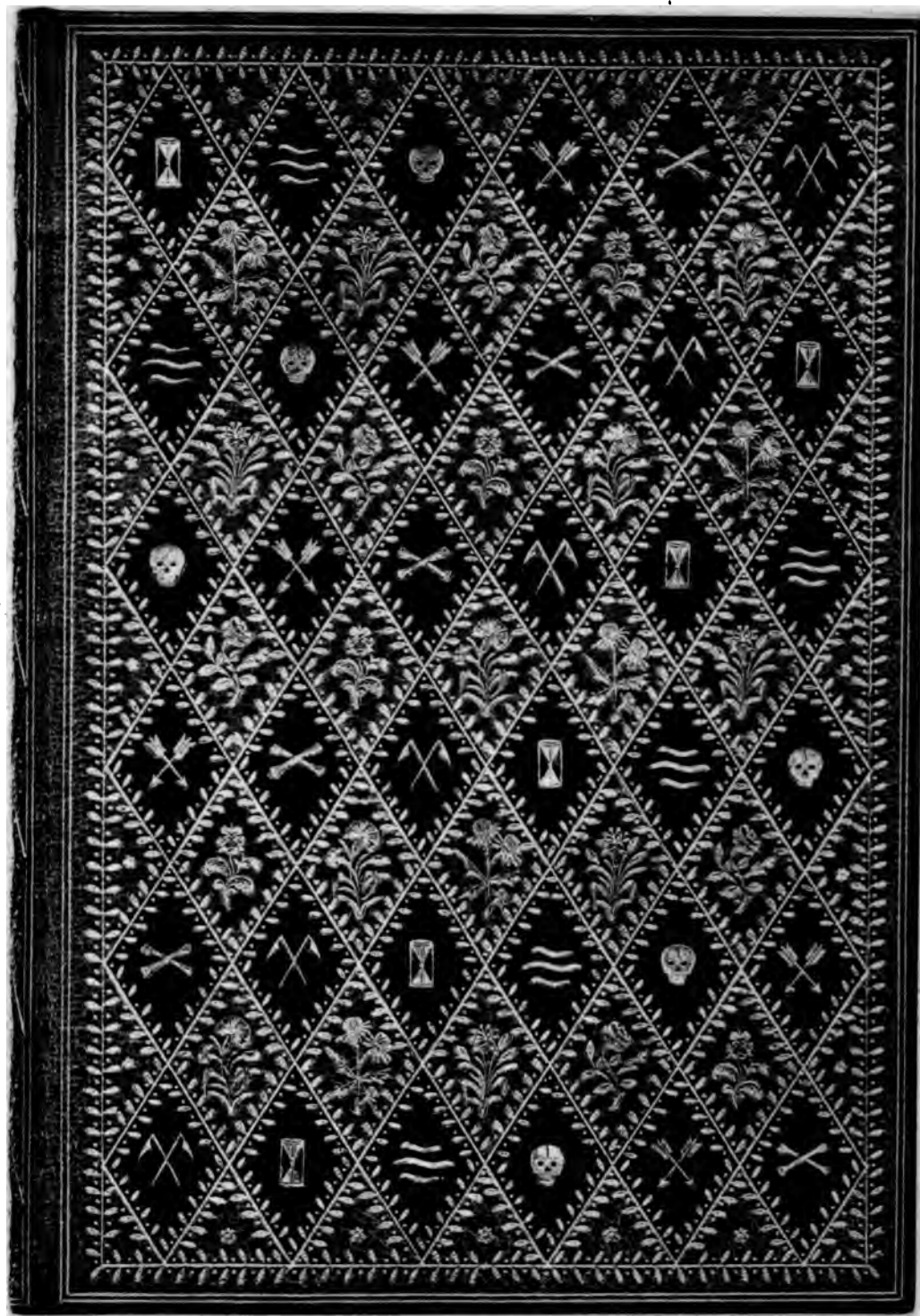
Appended is a list of the twenty-two mosaïques by Trautz, with prices, etc. :

- (1) *La Nef des Folz*, in a grolïeresque binding, sm. fol., in the Bibliothèque Nationale.
- (2) *Les Saints*, MS. 8vo., in a similar binding, belongs to M. H. Bordes, and realised 25,000 francs at the Didot sale, 1879.
- (3) *Œuvres de Roger de Collerye* in a "reliure à répétition," collection of the late Baron J. de Rothschild.
- (4) *Virgilius*, the Aldine edition of 1505 in a grolïeresque binding, belongs to the Duc d'Aumale.
- (5) *L'Eschole de Salerne* (Elzevier edition, 1651) sold for 16,000 francs, Behague sale ; resold 10,060 francs, Mosbourg sale, now in America in the possession of Mr. Robert Hoë.
- (6) *Œuvres de Coquillart*, 1532, 8vo. Cigogne sale, now in the Duc d'Aumale's collection.
- (7) *Airs Nouveaux de la Cour*, sm. 8vo., MS. by Jarry. Belongs to the Baron de Ruble.
- (8) *Vide Sup.*
- (9) German MS. in folio, belongs to Madame Salomon de Rothschild.
- (10) *Prières Chrétiennes*, a seventeenth-century MS. 12mo. belongs to M. E. Quentin-Bauchart.
- (11) *Office de la Vierge*, sm. 16mo. MS. by Jarry, marked 8,000 francs in Catal : Paillet, now in America. Belongs to Mr. Blacque.
- (12) *Œuvres de Villon*, 1532, sm. 8vo., 14,020 francs, Lacarelle sale, belongs to Mr. Robert Hoë.
- (13) *Œuvres de Louise Labé*, 1555, 8vo., marked 15,000 francs, Bauchart Catal : now in the late Baron J. de Rothschild's collection.

- (14) Œuvres de Vauquelin de la Fresnaie, 1612, 8vo., sold for 8,000 francs, belongs to M. B. de Forest, New York.
- (15) Œuvres de Coquillart, 1532, sm. 8vo., Vente de Tresac, 9,000 francs, belongs to Mr. R. Hoë. (?)
- (16) L'Adolescence Clementine, 1532, 8vo., now in the late Baron J. de Rothschild's collection.
- (17) Œuvres de Villon, 1537, sm. 8vo., Bauchart Catal : 7,500 francs, now in America in M. de Forest's collection, to whom it was privately sold.
- (18) Les Caquets de l'Accouchée, 1623, 8vo., priced 8,000 francs, Catal : Paillet, 8,500 Vente Muller, is now in America in Mr. R. Hoë's collection.
- (19) Les Blasôns du Corps Feminin, 16mo., in the late Baron J. de Rothschild's collection.
- (20) Prevost's Manon Lescaut, 1753, 2 vols. 12mo., in the same collection. One of the most charming works of this binder.
- (21) Œuvres de Régnier, 1650, sm. 12mo., sold privately, now in America and belongs to M. de Forest.
- (22) Les Rymes de Pernette du Guillet, 1545, sm. 8vo., in the late Baron J. de Rothschild's collection.

Besides the above the Comte de Sauvage possesses another "mosaique" by Trautz, very simple in design, on a sixteenth-century Book of Hours.

XIX. CENTURY.



LES SIMULACHRES DE LA MORT  
Lyon. 1538.





LE TESTAMENT.

- [98.] *L* // *TESTAMENT* // *et derniers Propos*  
// *de la Royne d'Escosse* // *avant son*  
*supplice . . .* // *Ensemble les legs qu'elle a laissé*  
*aux* // *Officiers de sa maison* // *A Paris* //  
*Pour Pierre Marin, Imprimeur.* // *MDLXXXIX.*  
(1589).

1 vol. in 8vo. of 14 pp., 1 blank p. and 8 pp.

Maroq. rouge, dos fleurdisé, doublé de maroq. noir, mil. orné, tr. dor. (Trautz Bauzonnet.)

A good copy of the rarest of the pamphlets written on this subject. Although the execution of Mary Queen of Scots had taken place on the first of February, 1587, yet in 1589 the Leaguers still tried by means of these pamphlets to interest the public in their own affairs.

The book contains a small Copper engraving of the period, representing the head of Mary Queen of Scots after execution, but it does not form part of the original pamphlet.

VOLTAIRE.

- [99.] *L*A *PUCELLE D'ORLÉANS*, *poëme*  
*héroïcomique en XVIII. chants* [par  
Voltaire.] *Augmenté d'une épître du Père*

*Grisbourdon à M. de Voltaire. A Londres*  
1756.

1 vol. in 18mo.

Maroq. rouge, mosaïque de maroq. vert et citron, compart. et arabesques de feuillages, dorure au pointillé, doublé de maroq. rouge, dent, dos orné, tr. dor. (Rel. Anc.)

On the doublure are the arms of Angrand de Fonspertius, fermier-général.

This copy contains twenty-nine original drawings by an unknown artist.

The binding is a good example of French eighteenth century "mosaïque."

### VOLTAIRE.

[100.] *LA PUCELLE D'ORLÉANS, poème*  
*en vingt et un chants, avec des notes,*  
*auquel on a joint plusieurs pièces qui y ont*  
*rapport. A Londres (Paris, Cazin), 1780.*

2 vols. in 18mo. (non rogné.)

Maroq. rouge, filets, dos orné, doublé de maroq. vert, dentelle intérieure. (Chambolle).

Collation :—One frontispiece and twenty-one *Vignettes-en-tête*, par Duplessis-Berteaux, unsigned.

Cazin's edition on small paper, containing the complete set of the *tirages-à-part*.

For the reason that the *Petits Conteurs* and the *Fond du Sac* [q. v.] are on small paper, it was thought better that this edition of the *Pucelle* should be of the same size. Neither the *Fond du Sac* nor the *Petits Conteurs* was printed on large paper, the *Pucelle* being the only one to be found in that condition.

VOLTAIRE.

[101.] *LA PUCELLE D'ORLÉANS*, poëme  
divisé en vingt-et-un chants, avec les  
notes de M. de Morza [Voltaire]. Nouvelle  
édition, corrigée, augmentée d'un chant entier  
et de plusieurs morceaux repandus dans le corps  
de l'ouvrage A Londres, 1774.

1 vol. in 8vo.

Maroq. rouge, dent. sur les plats, dos orné, doublé de maroq. vert,  
dent. int., tr. dor. (rel. anc.)

This edition did not contain any plates, but into this copy have been placed the original drawings by Gravelot, and one unpublished one by Marillier, belonging to the edition of 1762.

These sepia drawings are peculiarly good examples of Gravelot's best work, and it is rather surprising that Cohen casts any doubts as to the authorship of these engravings, but presumably he had never seen the original drawings. The 1762 edition was the first edition acknowledged by Voltaire.

From the collections of the Comtes de Mosbourg and Chabot.

WH&ATL&Y.

[ 102.] *THE CRIES OF LONDON.*

1 vol. in folio.

London, published as the Act directs, July 2, by Colnaghi & Co.,  
135, Pall Mall, 1793. Painted by Wheatley. Engraved by L. Schiavonetti.  
Maroq. rouge, dos orné, filets sur les plats, tr. dor. (Chambolle).

The complete set of these celebrated plates, printed in  
colours, and in perfect condition. I give the exact title of  
the first plate :—

- (1) Two bunches a penny, primroses, two bunches a  
penny. A un sou mes deux poignées de primroses,  
a un sou. Painted by Wheatley. Engraved by  
L. Schiavonetti.
- (2) Milk below Maid. Engraved by Schiavonetti.
- (3) Sweet China Oranges, sweet China. Engraved by  
Schiavonetti.
- (4) Do you want any Matches? Engraved by A. Cardon.
- (5) New Mackrel, new mackrel. Engraved by N.  
Schiavonetti, junior.
- (6) Knives, Scissors, and Razors to Grind. Engraved  
by G. Vendramini.
- (7) Fresh gathered peas, young Hastings. Engraved by  
G. Vendramini.
- (8) Round and sound, five-pence a pound Duke Cherries.  
Engraved by R. Cardon.
- (9) Strawberryys, scarlet strawberryys. Engraved by G.  
Vendramini.
- (10) Old Chairs to Mend. Engraved by G. Vendramini.

- (11) A new love song only a half-penny a piece. Engraved by A. Cardon.
- (12) Hot spice Gingerbread smoaking hot. Engraved by G. Vendramini.
- (13) Turnips and Carrots ho! Engraved by T. Gaugain.

The legend appears both in English and French upon each plate, but I have only given the latter in respect of plate No. 1.

[ 103.] *Z&LIS ET Z&LID&. Histoire Allégorique en forme D'églogue.*

1 vol. in 12mo.

Maroq. rouge, large dent. sur les plats, dos orné, tr. dor. doublé de tabis. (rel. anc.)

A pretty little MS. of the last century, with four drawings and a frontispiece signed "Dussy."

A very nice little book from Baron Pichon's collection.

END OF PART II.















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